

BROADWAY LANCIERS



Arranged by **THEODORE · F · MORSE**
 Containing all the **BIG SONG SUCCESSES**
 AS INTRODUCED IN THE FOLLOWING
BROADWAY PRODUCTIONS

MR BLUEBEARD RAVING

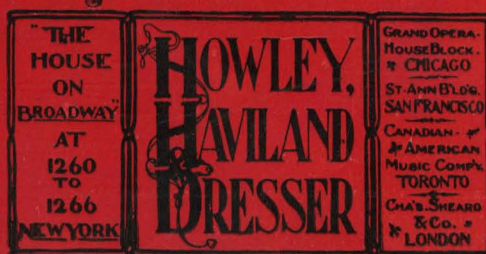
WHEN THE COLORED BAND COMES
 MARCHING DOWN THE STREET
 MARRIAGE IS SUBLIME

THE WIZARD OF OZ
 ON A PAYNIGHT · EVENING
 HURRAH! FOR BAFFIN'S BAY

THE JEWEL OF ASIA
 THE SAME OLD CROWD
 WHAT THE BAND
 PLAYED

FAD AND FOLLY
 THERE'S A STRANGE FASCINATION
 ABOUT THE STAGE ~ ~ ~
 BOORA BOO
 BELLE OF AVENUE A ~ ~ ~
 DOWN AT LOVER'S ROOST

60



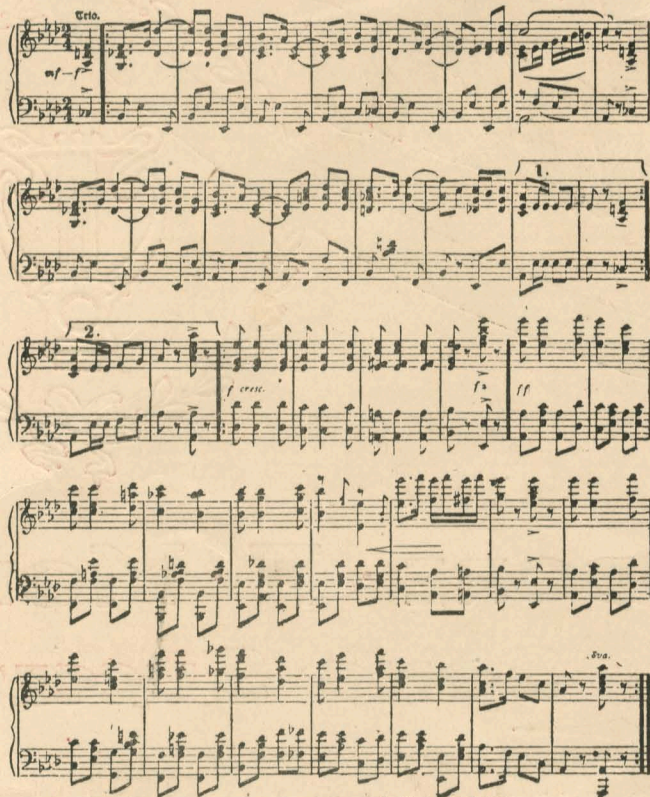
Piano Solo	60c.
Banjo and Guitar	50c.
Banjo and Piano	50c.
Mandolin and Piano	50c.
Mandolin and Guitar	50c.
Two Mandolins and Guitar	60c.
Two Mandolins and Piano	60c.
Orchestra, 10 parts and Piano	75c.
Orchestra, 14 parts and Piano	95c.
Two Mandolins	50c.
Two Banjos	50c.
Mandolin Solo	40c.
Banjo Solo	40c.

New Compositions of Theodore F. Morse

DUSKY MAIDEN.

A Two Step or Cake Walk.

By SPENCER-MORSE.



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It's The Man In The Soldier Suit.

Words by FRED. C. FARRELL.

Author of "The Lady With The Angel Eyes" etc.

Music by THEODORE F. MORSE.

Composer of "A Little Boy In Blue" "I've Got My Eyes On You" etc.



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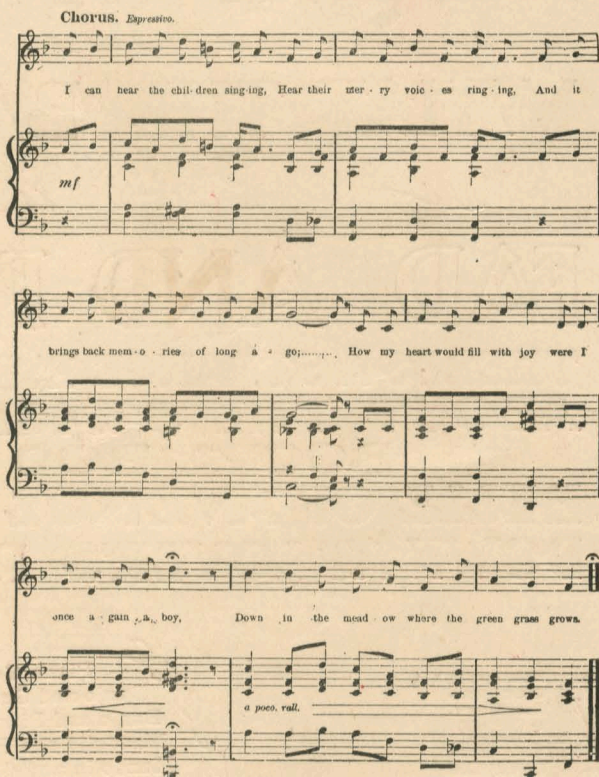
Down in the Meadow Where the Green Grass Grows.

Words by PAUL BARNES.

Writer of "Good-bye Dolly Gray," etc.

Music by THEODORE F. MORSE.

Composer of "A Little Boy In Blue," etc.



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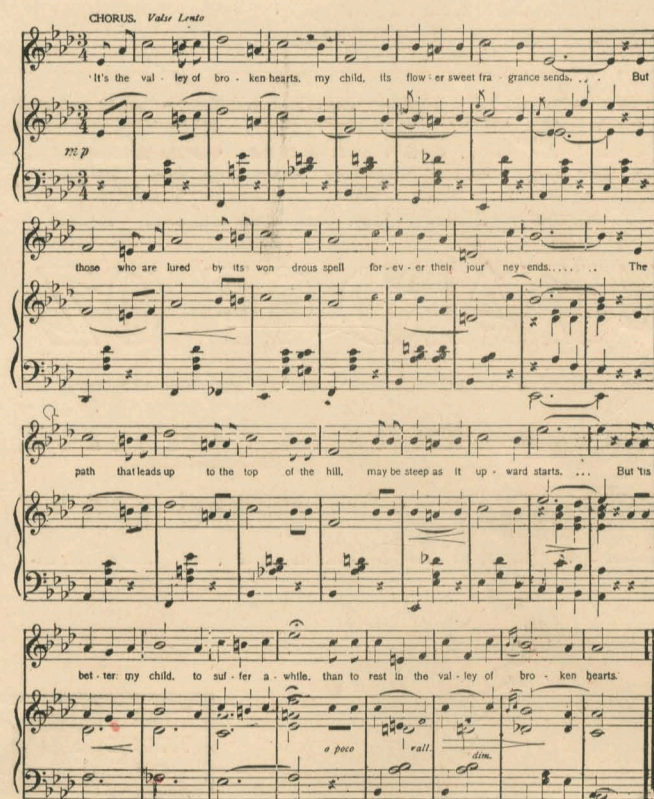
In The Valley Of Broken Hearts.

Words by FRED. C. FARRELL.

Writer of "It's The Man In The Soldier Suit."

Music by THEODORE F. MORSE.

Composer of "A Little Boy In Blue" "Brotherhood Of Man," etc.



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If any of the above compositions are not obtainable of your music dealer, send 25 cents in stamps direct to the publisher.

ON BROADWAY. LANCERS.

3

Arr. by THEODORE F. MORSE.

1 (Raving.)

(There's a strange fascination about

Fine. mf

the stage.)

D.C.

(When the colored band comes marching down the street.)

2 *f*

(1st & 3d) (Belle of Avenue A.)

f

D. C.

(2d & 4th) (Marriage is sublime.)

D. C.

3 (Same Old Crowd.)

Musical score for 'Same Old Crowd.' in 6/8 time. The piece is marked with a forte 'f' dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of six measures, ending with a repeat sign.

Continuation of the musical score for 'Same Old Crowd.' in 6/8 time. The piece concludes with a 'Fine.' marking. The melody and bass line continue for six more measures, ending with a final cadence.

Continuation of the musical score for 'Same Old Crowd.' in 6/8 time. The piece concludes with a 'Fine.' marking. The melody and bass line continue for six more measures, ending with a final cadence.

4 (Boora Boo.)

Musical score for 'Boora Boo.' in 3/4 time. The piece is marked with a forte 'f' dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of six measures, ending with a repeat sign.

(Down at Lover's Roost.)

Musical score for 'Down at Lover's Roost.' in 3/4 time. The piece is marked with a forte 'f' dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of six measures, ending with a 'Fine.' marking.

Continuation of the musical score for 'Down at Lover's Roost.' in 3/4 time. The piece concludes with a 'D. C.' (Da Capo) marking. The melody and bass line continue for six more measures, ending with a final cadence.

(Hurrah for Baffin's Bay.)

5

Musical score for 'Hurrah for Baffin's Bay.' in 2/4 time, key of B-flat major. The score is for piano, marked with a forte (f) dynamic. It begins with a treble clef and a bass clef. The melody is in the treble, and the bass line is in the bass. The piece starts with a key signature change from B-flat to B-natural, indicated by a double sharp sign. The music features a series of eighth and sixteenth notes, creating a lively, rhythmic pattern. The piece concludes with a final chord in the treble and a sustained note in the bass.

Continuation of the musical score for 'Hurrah for Baffin's Bay.' in 2/4 time, key of B-flat major. The melody continues in the treble, and the bass line provides a steady accompaniment. The piece ends with a final chord in the treble and a sustained note in the bass.

Continuation of the musical score for 'Hurrah for Baffin's Bay.' in 2/4 time, key of B-flat major. The melody continues in the treble, and the bass line provides a steady accompaniment. The piece ends with a final chord in the treble and a sustained note in the bass.

Continuation of the musical score for 'Hurrah for Baffin's Bay.' in 2/4 time, key of B-flat major. The melody continues in the treble, and the bass line provides a steady accompaniment. The piece ends with a final chord in the treble and a sustained note in the bass, marked with the word 'Fine.'.

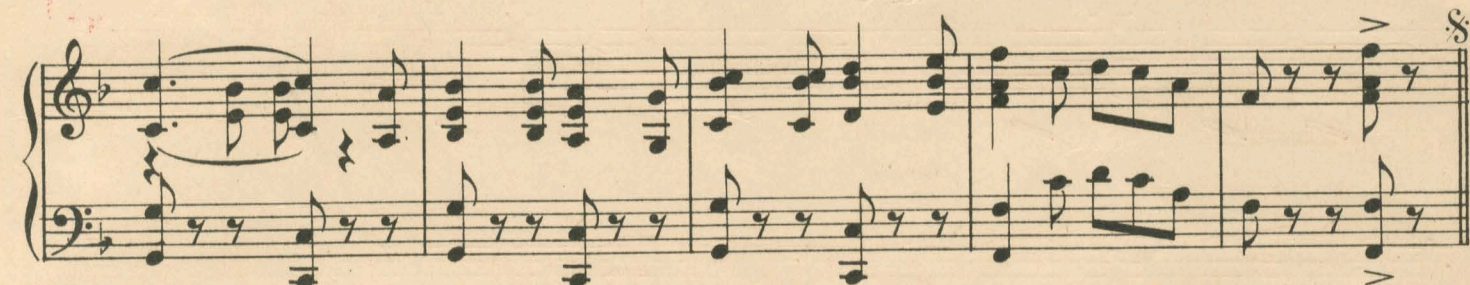
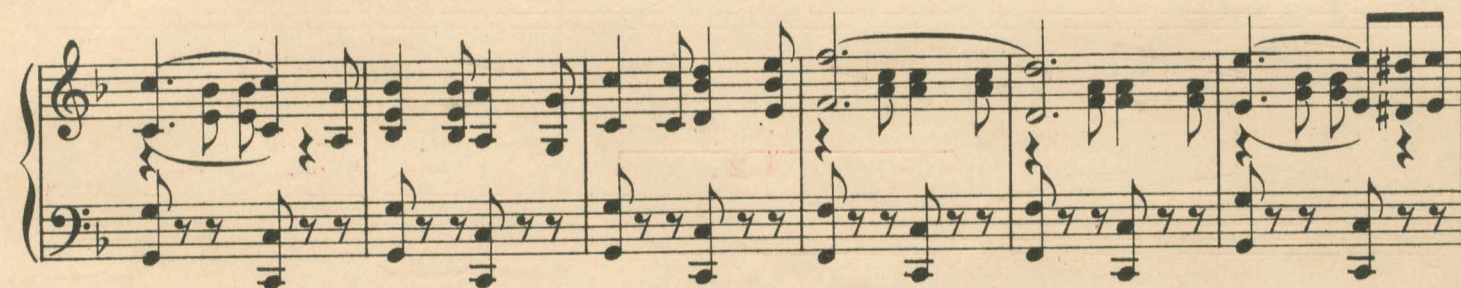
(On a paynight evening.)

Musical score for 'On a paynight evening.' in 2/4 time, key of B-flat major. The score is for piano, marked with a forte (f) dynamic. It begins with a treble clef and a bass clef. The melody is in the treble, and the bass line is in the bass. The music features a series of eighth and sixteenth notes, creating a lively, rhythmic pattern. The piece concludes with a final chord in the treble and a sustained note in the bass.

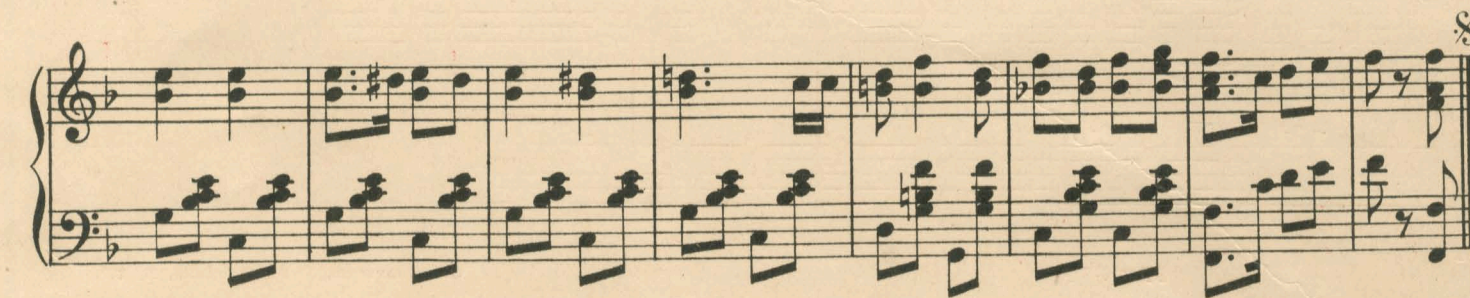
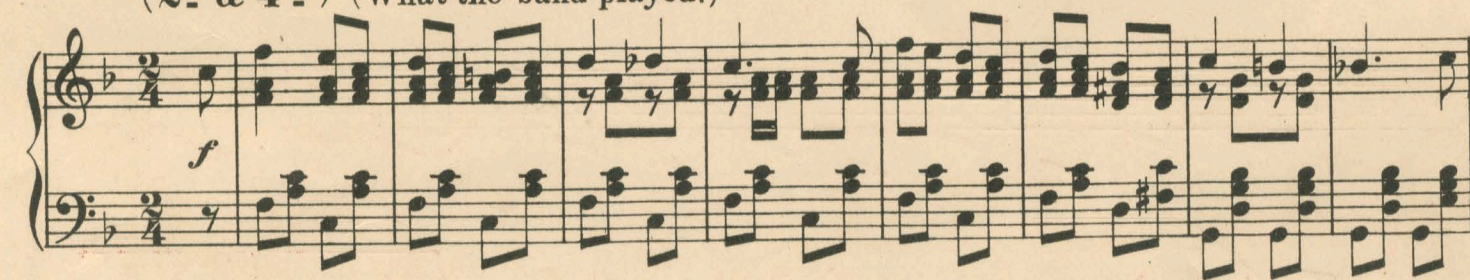
Continuation of the musical score for 'On a paynight evening.' in 2/4 time, key of B-flat major. The melody continues in the treble, and the bass line provides a steady accompaniment. The piece ends with a final chord in the treble and a sustained note in the bass.



(1st & 3d) (Raving.)



(2d & 4th) (What the band played.)



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The above is the trio of this enormously successful Instrumental Number

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